

Note: Before you plan and write art experiences; pre-assess your students based on the proposed concepts, enduring understandings, and objectives of the unit/lesson(s). You may also gather this information from (previous) teachers, by reviewing already completed art work, consulting curriculum materials, etc., to get a better understanding of what content students already know and what they will need to know to be successful.

Pre-Assessment:

This will need to be done prior to teaching your lesson. Outline the method you will use to determine the skill/knowledge level of your students based on the concepts/enduring understandings/objectives of the lesson. (Hint: turn these into questions.) Be specific in describing what you would recognize as proficient skill/knowledge.

1. Can students explain how art history, world cultures, and art vocabulary relate to their art and the artwork of others.
2. Can students plan and personalize their artwork through including their own cultural and community experiences.
3. Can students use materials and technology to correctly demonstrate technique when creating their artwork.
4. Can students apply visual literacy skills by using the inherent characteristics of art to create art with personal meaning.

Performance:

What will students accomplish as a result of this lesson? This can be presented to students in the form of a story. In this narrative the students take on a role and create a learning product about a specific topic for a certain audience. (RAFT – Role / Audience / Format / Topic)

Students will be creating a Face Jug with exaggerated expressions to communicate emotion through art.

Concepts:

List the **big ideas** students will be introduced to in the lesson. These ideas are universal, timeless and transferrable. Examples of concepts used in art might include: Composition, Patterns, Technique, Rhythm, Paradox, Influence, Style, Force, Culture, Space/Time/Energy, Line, Law/Rules, Value, Expressions, Emotions, Tradition, Symbol, Movement, Shape, Improvisation, and Observation **Look for concepts in the standards, content specific curriculum, etc.**

Style
Culture
Expressions
Emotions
Influence

Enduring Understanding (s):

Enduring Understandings **show a relationship between two or more concepts**; connected with an active verb. The best enduring understandings not only link two or more concepts; but demonstrate why this relationship is important. Like concepts, they are timeless, transferrable and universal. **Align Standards, Prepared Graduate Competencies (PGCs) and Grade Level Expectations (GLEs) to Enduring Understandings.**

Culture influences the style of art used.
Expressions and emotions can be shown through art in many ways.

Standards: (All lessons should address all standards.)

1. Observe and Learn to **Comprehend**
2. Envision and Critique to **Reflect**
3. Invent and Discover to **Create**
4. Relate and Connect to **Transfer**

Objectives/Outcomes/Learning Targets:

Objectives describe a learning experience with a **condition** → **behavior (measurable)** → **criterion**. Aligned to: Bloom's – Standards – GLEs - Art learning and, when appropriate, Numeracy, Literacy and Technology.

Should be written as: Objective. (Bloom's: - Standard: - GLE: -Art learning: -Numeracy, Literacy, and/or Technology)

1. After learning about the history of Face Jugs, TSWBAT describe in their own words how art history, world cultures, and art vocabulary relate to their art and the artwork of others. (**Bloom's: Understanding** - **Standard: Observe and Learn to Comprehend** - **GLE: # 2** -**Art learning: Historical/Multicultural Content** -**Numeracy, Literacy, and/or Technology**)
2. Given sketchbooks, colored pencils, and examples of Face Jugs, TSWBAT plan and personalize their artwork through including their own cultural and community experiences. (**Bloom's: Create** - **Standard: Relate and Connect to Transfer** - **GLE: # 2** -**Art learning: Conceptual/Ideation/Personal Grounding** -**Numeracy, Literacy, and/or Technology**)
3. While using the slab building technique, TSWBAT use materials and technology to correctly demonstrate technique when creating their artwork. (**Bloom's: Applying** - **Standard: Invent and Discover to Create** - **GLE: # 2** -**Art learning: Materials and Techniques** -**Numeracy, Literacy, and/or Technology**)
4. Through writing an Artist Statement, TSWBAT apply visual literacy skills by using the inherent characteristics of art to create art with personal meaning. (**Bloom's: Applying** - **Standard: Envision and Critique to Reflect** - **GLE: # 1** -**Art learning: Expressive Features and Characteristics of Art** -**Numeracy, Literacy, and/or Technology**)

Differentiation:

Explain specifically how you have addressed the needs of exceptional students at both end of the skill and cognitive scale. Describe the strategies you will use for students who are already proficient and need growth beyond what you have planned for the rest of the class, as well as modifications for students with physical and/or cognitive challenges. **Students must still meet the objectives.**

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process) Students can work in partners to do research and roll out slabs if needed. Students can draw faces onto jugs rather than attaching features if needed	Expression (Products and/or Performance) Can create a face that is not human.
Extensions for depth and complexity:	Access (Resources and/or Process) Students can add ears or more advanced facial features if needed	Expression (Products and/or Performance) Can create more of a jug shape by adding smaller slabs or coils to top of piece.

Literacy:

List terms (vocabulary) specific to the topic that students will be introduced to in the lesson **and describe how literacy is integrated into the lesson.**

Applique: Clay modeled directly onto the plastic surface of clay.

Incise: Carve or engrave a decoration into plastic, unfired clay.

Plasticity: The quality of clay that allows it to be easily manipulated and still retain its shape.

Utilitarian wares: Pottery vessels that are made to be used.

Slab building: A method of making pottery in which a thick, flat plate, or slice of clay is cut into shapes which are joined to form an object.

Materials:

Must be grade level appropriate. **List** everything you will need for this lesson, including art supplies and tools. (These are the materials students will use.) **List all materials in a bulleted format.**

Clay
Clay tools
Slip
Plastic bags
VCR on slab building
Smart Presentation
Google Classroom assignment to submit Word documents on

Resources:

List all visual aids and reference material (books, slides, posters, etc. Be specific; include title, artist, etc. **Make reference to where the material can be found.** (These are the resources used by the teacher to support/develop the lesson.) **List all resources in a bulleted format.**



<http://what-when-how.com/new-jersey/centenary-college-to-ceramics-industry-new-jersey/>



<https://c1.liveauctioneers.com/columns-and-international/ceramics-collector/page/2/>





Brandon @ Artismia™

<https://www.instagram.com/p/BAXRIUdETkh/?taken-by=artismia>



Michael Ball



Kim Ellington



The tradition of pottery with faces dates back to Egyptian and Mesopotamian times and appears in many other cultures throughout history. There are conflicting accounts, multiple stories, and varying theories about the 1st face jugs in the US. One account lists an unknown potter in Massachusetts as the creator of the 1st face jug in the US. Another account traces the 1st face jugs in the US to African slaves who worked on American plantations. One theory suggests that these early face jugs were used as grave markers by slaves. These jugs were supposed to ward off evil spirits. A South Carolina potter, who can trace his ancestors to slavery,

states that "the idea was that the face jug would be ugly enough to scare the devil away from your grave so your soul could go to heaven." Though there are many gaps in historical data regarding the making, use, and meaning of the face jug pottery, there is no doubt that the vessels were original, functional artistic expressions of the African slave culture of the time.

http://www.wdse.org/sites/default/files/docs/teachers/Lesson_Plan_Clay_Face_Jug.pdf
<https://www.luminpdf.com/viewer/fMDwo4YB8yLmfxYjm>

Preparation:

What do you need to prepare for this experience? **List steps of preparation in a bulleted format.**

Wedge clay
Smart Board Presentation

Safety:

Be specific about the safety procedures that need to be addressed with students. **List all safety issue in a bulleted format.**

Be gentle when putting clay in damp cabinet. We do not want to squish the work of our friends.
Be careful with tools, some are sharp.

Action to motivate/Inquiry Questions: Describe how you will begin the lesson to **stimulate student's interest**. How will you pique their curiosity and make them interested and excited about the lesson?
What inquiry questions will you pose? Be specific about what **you will say and do** to motivate students and get them thinking and ready to participate. Be aware of the varying range of learning styles/intelligences of your students. Some ideas might include: telling a story, posing a series of questions, role-playing, etc.

<https://www.youtube.com/watch?v=DSftWvoHF18>

<https://www.instagram.com/p/BAXRIUdETkh/?taken-by=artismia>



Ideation/Inquiry:

Ideation is the creative process of generating, developing, and communicating new ideas, where an idea is understood as a basic element of thought that can be visual, concrete or abstract. List and describe inquiry questions *and* processes you will engage students in to help them develop ideas and plans for their artwork.

Face Jugs..what are they?
What makes them so interesting?
What is the funniest face you can make? How could you translate the face you just made into clay?

Instruction:

Give a detailed account (**in bulleted form**) of **what** you will teach. **Be sure to include approximate time for each activity and instructional methodology: skills, lecture, inquiry, etc.** Include motivation and ideation/inquiry where appropriate; including what student will understand as a result of the art experience

Day 1	Instruction - The teacher will... (Be specific about what concepts, information, understandings, etc. will be taught.) Identify instructional methodology. KNOW (Content) and DO (Skill)	Learning - Students will... i.e.: explore ideation by making connections, comparing, contrasting; synthesize possibilities for each painting technique; etc. (Be specific about what will be the intended result of the instruction as it relates to learning.) UNDERSTAND	Time
	<p>1. Begin with attendance and inquiry question. “What is interesting about this Jug and do you think it was used more for decoration or functional purposes like some of the other jugs we talked about last project?”</p>  <p>2. Presentation. Smartboard..Have a quick history of jugs, have an interactive jug building on board.</p> <p>a. Slide one: History</p> <p>i. “Potters have made vessels adorned with human facial features for almost as long as they have been molding clay. Anthropomorphic jugs and other containers have appeared throughout the centuries and in any different cultures. Many of these vessels had functions related to funerals and other rituals, while others served as portraits of their ruling-class owners.” Picture of canopic jars will be included on this slide-we have talked about these before.</p> <p>ii. “Traditional potters in North Carolina began creating face jugs in the early 1900’s to break up the routine of making utilitarian wares. Historians believe that the tradition came from Africa, however, the functions and meanings of the vessels are unclear.” Picture of men working in a ceramics warehouse/factory.</p> 	<p>1. Thinking independently</p> <p>2. Listening critically: the art of silent dialogue</p> <p>a. Analyzing actions</p>	<p>1. 9:13</p> <p>2. 9:20</p>

- iii. “The new technology of the early twentieth century brought great changes to social and economic life. Factories began producing many of the items that people had traditionally made by hand. Glass and eventually plastic factories put many potters out of business. Others adapted by making novelty items such as the playful “face jug” for a growing tourist market.” Image of two face jugs.



- iv. “Their height of popularity did not begin until the 1970’s, however, when Catawba Valley potter Burlon Craig re-popularized the form in response to a renewed interest among his customers. Soon other North Carolina potters began making face jugs as well, so that today they come in all shapes and sizes, and with a wide variety of facial features and expressions.”
Picture of face jug.



- b. Slide Two: Face Jug Today
i. Brandon R. Bowman-<http://artismia.com/about.php>



<https://www.instagram.com/p/BAXRIUdETkh/?taken-by=artismia>

ii. Kim Ellington



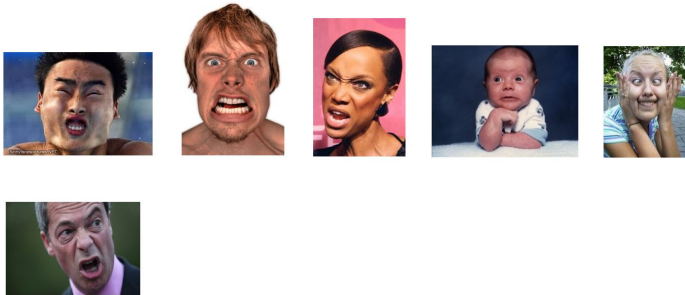
iii. Michael Ball

b. Making connections



How did each of these artists put their own spin on the traditional Face Jug? What were some similarities? What were some differences?

- c. Slide Three: Facial Expressions
 - i. "Facial Expressions: A form of non-verbal communication. They are the primary means of conveying social information between humans."



How are these faces exaggerated? What makes them exaggerated? What is the most exaggerated face you can make? Show your neighbors. How did you make your face? What did it feel like? How did you know you were making an exaggerated face?

- d. Slide Four: Vocabulary
 - i. "Applique: Clay modeled directly onto the plastic surface of clay.
Incise: Carve or engrave a decoration into the plastic unfired clay.

- c. Developing ones perspective: creating or exploring theories

- d. Clarifying and analyzing the meanings of words

	<p>Plasticity: The quality of clay that allows it to be easily manipulated and still retain its shape.</p> <p>Utilitarian wares: Pottery vessels that are made to be used."</p> <p>e. Slide Five: Criteria</p> <p>i. "Face Jug Criteria: 1. Research four face jugs and four different exaggerated facial expressions. Record findings on a Word document or on Google docs. 2. Pick two facial expressions and sketch out two different Jugs with similar expressions. There needs to be a profile and front view of each Jug. This will make FOUR sketches total. 3. Jug will need to be no shorter than five inches and must be at least three inches wide. 4. Jug must have an exaggerated applique facial features attached using the slip and score method. 5. There must be a handle on the face Jug."</p> <p>3. Use laptops to research different face jugs. Find four to five different jugs and exaggerated facial expressions, place their images and what attracted you on a word document with name and period on the top, then turn into assignment on Google classroom. Looking at examples will help students to get an idea of what face jugs looked like and the kinds of facial expressions that were used when creating them.</p> <p>4. Using the facial expressions students just found they will sketch out two different jugs with the similar expressions. Show features from the front and profile. Draw one to two sketches in your sketchbook. These will be used as a reference so spend some time thinking through the sketch and the facial features</p> <p>5. Share out through google classroom some of the expressions that were found as well as why students chose expressions. Why did you pick this expression? How will you utilize this expression during the creative process?</p> <p>6. Clean up. Push in stools and riddle of the day.</p>	<p>e. Developing criteria for evaluation: clarifying values and standards</p> <p>3. Generating or assessing solutions</p> <p>4. Comparing and contrasting ideals with actual practice</p> <p>5. Giving reasons and evaluating evidence</p> <p>6. Exercising fair mindedness</p>	<p>3. 9:35</p> <p>4. 10:00</p> <p>5. 10:15</p> <p>6. 10:25</p>
Day 2	1. Building day	<p>1.</p> <p>2. Clarifying and analyzing the meanings of words</p>	<p>1.</p> <p>2. 9:13</p>

	<ol style="list-style-type: none"> 2. Take attendance and Write down vocab word. "Slab construction: A method of building pottery with slabs of clay." 3. Watch VCR on slab rolling. What are some things she did that will be important for you to remember as you roll out your slabs? 4. Demo slab building. Roll out using a roller and the flat sticks to keep clay a consistent thickness. Use a knife to cut out rectangular shapes. 5. Spend the rest of class getting slabs rolled out and shaping jug 6. Clean up..Place slabs flat unless shapes have been formed. 7. Put bags into damp cabinet. Be careful when placing bags in cabinet so that we do not disturb the work of others. 8. Wipe mats with sponge. Then rinse sponge and wipe table with sponge. Spray wiped table with terminator then wipe with paper towel. DO NOT RE-WIPE WITH SPONGE. 9. Clean-up crew wipe counters and sinks the same way you wipe your table. Sponge, terminator, paper towel. 10. Riddle, push in stools. 	<ol style="list-style-type: none"> 3. Giving reasons and evaluating evidence 4. Listening critically: the art of silent dialogue 5. Comparing and contrasting ideals with actual practice 6. Thinking independently 7. Exercising fair-mindedness 8. Analyzing or evaluating actions 9. Exercising Fair-mindedness 10. Thinking independently 	<ol style="list-style-type: none"> 3. 9:20 4. 9:30 5. 9:40 6. 10:20 7. 10:23 8. 10:26 9. 10:30 10. 10:31
Day 3	<ol style="list-style-type: none"> 1. Building day 2. Take attendance and answer inquiry question "how will you use your research of face jugs to help you through the building process?" 3. Work time 4. Stop for a video (https://www.youtube.com/watch?v=e8t9J47SleY) and demo on how to add facial features. We will be doing this next class period, so pay close attention. Each student will attach a feature to a class mug. This will give students the opportunity to practice applique before beginning on their own piece. 5. place jugs in bags, take to damp cabinet. Be careful of the work of others. 6. Wipe mats and wooden blocks, place on counter. 7. Wipe tables, sponge, spray, paper towel. 8. Riddle, push in stools 	<ol style="list-style-type: none"> 1. 2. Thinking independently 3. Thinking independently; Comparing and contrasting ideals with actual practice 4. Listening critically; the rt of silent dialogue 5. Thinking independently 6. Exercising fair-mindedness 7. Exercising fair-mindedness 8. Thinking independently 	<ol style="list-style-type: none"> 1. 2. 9:13 3. 9:20 4. 10:10 5. 10:20 6. 10:23 7. 10:26 8. 10:31
Day 4	<ol style="list-style-type: none"> 1. Building day 2. Take attendance and answer inquiry question. "What kind of emotion are you going to try to get across with the facial features you are adding to your jug?" 3. Add facial features. Each form must have an exaggerated based on images found on day one. Ears can be added but are not required. 	<ol style="list-style-type: none"> 1. 2. Thinking independently 3. Refining generalizations and avoiding oversimplifications 	<ol style="list-style-type: none"> 1. 2. 9:13 3. 9:20

	<ol style="list-style-type: none"> Be sure to use slip and score when attaching facial features to ensure that they do not fall off during firing process. Work time Put initials and class period on the bottom of your jug. Place in kiln room to dry out. Wipe off mats and tables with sponges. Spray tables with terminator and wipe with a paper towel. Push in stools/riddle 	<ol style="list-style-type: none"> Exploring implications and consequences Thinking independently; generating or assessing solutions Thinking independently Thinking independently Exercising fair-mindedness Thinking independently 	<ol style="list-style-type: none"> 10:15 10:17 10:18 10:20 10:27
Day 5	<ol style="list-style-type: none"> Glaze day. Take attendance and answer inquiry question Set up tables with newsprint . Put out glazes..color specific tables. Rinse with water. Apply three or more coats. Do not glaze bottom. Try multiple colors. Work time Place glazed piece in kiln room. Put lids on glaze tightly. Place back in cabinet next door. Rinse brushes well. Place in brush jar hair up. Wipe tables, sponge, terminator, paper towel. riddle, push in stools. 	<ol style="list-style-type: none"> Thinking independently Listening critically; the art of silent dialogue Thinking independently Comparing and contrasting ideals with actual practice Thinking independently Thinking independently Exploring implications and consequences Exercising fair-mindedness Thinking independently 	<ol style="list-style-type: none"> 9:13 9:25 9:27 9:30 10:15 10:20 10:25 10:30 10:31

Student reflective/inquiry activity:

Sample questions and activities (i.e. games, gallery walk, artist statement, interview) intended to promote deeper thinking, reflection and refined understandings precisely related to the grade level expectations. How will students reflect on their learning? A participatory activity that includes students in finding meaning, inquiring about materials and techniques and reflecting about their experience as it relates to objectives, standards and grade level expectations of the lesson.)

Artist statement will be completed at the end of this lesson.

Post-Assessment (teacher-centered/objectives as questions):

Have students achieved the objectives and grade level expectations specified in your lesson plan?

Post-Assessment Instrument:

How well have students achieved the objectives and grade level expectations specified in your lesson plan? Include your rubric, checklist, rating scale, etc.

1. After learning about the history of Face Jugs, were students able to verbally communicate how art history, world cultures, and art vocabulary relate to their art and the artwork of others.
2. Given sketchbooks, colored pencils, and examples of Face Jugs, were students able to plan and personalize their artwork through including their own cultural and community experiences.
3. While using the slab building technique, were students able to use materials and technology to correctly demonstrate technique when creating their artwork.
4. Through writing an Artist Statement, were students able to apply visual literacy skills by using the inherent characteristics of art to create art with personal meaning.

Rubric for Face Jugs

Name: _____ Class: _____

Standard	Advanced - 4	Proficient - 3	Developing - 2	Basic - 1
Observe & Learn to Comprehend [Practice] Standard 1 GLE 2	After learning about the history of Face Jugs I can effectively explain the influence of art history, and art vocabulary in the artwork of others and demonstrate their influence in my own art.	After learning about the history of Face Jugs I can explain how art history, and art vocabulary relate to my art and the artwork of others	After learning about the history of Face Jugs I can for the most part explain how art history and art vocabulary relate to my art but I may need support to do so.	After learning about the history of Face Jugs I can occasionally explain how art vocabulary relates to my art and the artwork of others but I may need support communicating how art history and world cultures relate to art.
Relate & Connect to Transfer [Planning] Standard 4 GLE 2	Using my sketchbook I can effectively plan and personalize my artwork through authentically connect my own cultural and community experiences.	Using my sketchbook I can plan and personalize my artwork through including my own cultural and community experiences.	Using my sketchbook I can for the most part plan and personalize my artwork by including my own cultural and experiences but I may need support to do so.	Using my sketchbook I can occasionally personalize my artwork through including my own experiences but I may need support planning and including experiences that relate to my community and culture.
Invent & Discover to Create [Application] Standard 3 GLE 2	While building my project I can effectively use materials and technology to successfully demonstrate technique when creating my artwork.	While building my project I can use materials and technology to correctly demonstrate technique when creating my artwork.	While building my project I can for the most part use materials and technology to demonstrate technique when creating my artwork but I may need support to do so.	While building my project I can occasionally use materials and technology when creating my artwork but I may need support demonstrating technique.
Envision & Critique to Reflect [Artist Statement] Standard 2 GLE 1	By writing an Artist Statement I can effectively apply and reflect on the use of visual literacy skills by utilizing the inherent characteristics of art (elements & principles) to create and connect artwork with personal meaning.	By writing an Artist Statement I can apply visual literacy skills by using the inherent characteristics of art (elements & principles) to create art with personal meaning.	By writing an Artist Statement I can for the most part apply visual literacy skills by using the inherent characteristics of art (elements & principles) to create art with personal meaning but I may need support to do so.	By writing an Artist Statement I can occasionally create art with personal meaning but I may need support applying visual literacy skill through the inherent characteristics of art (elements & principles).

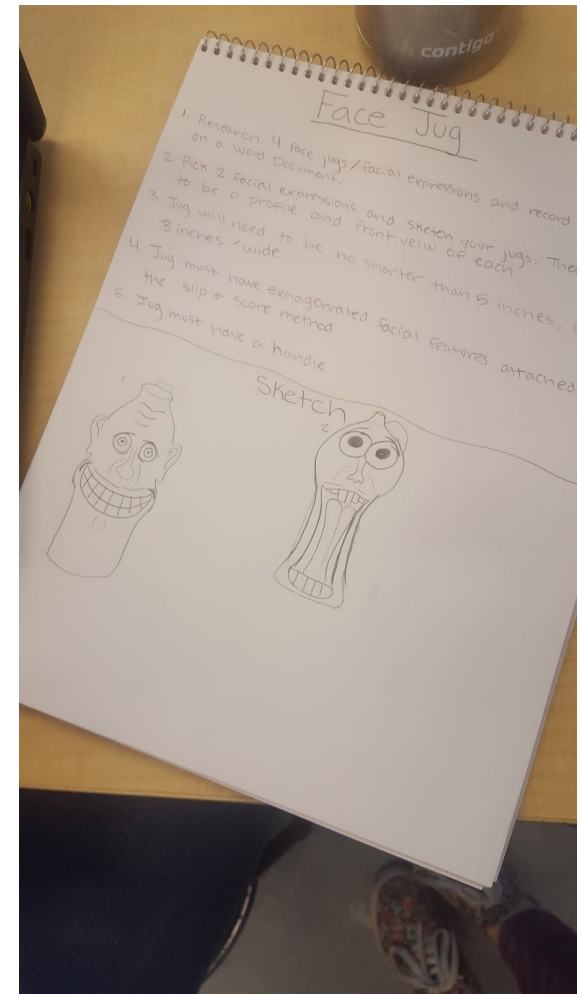
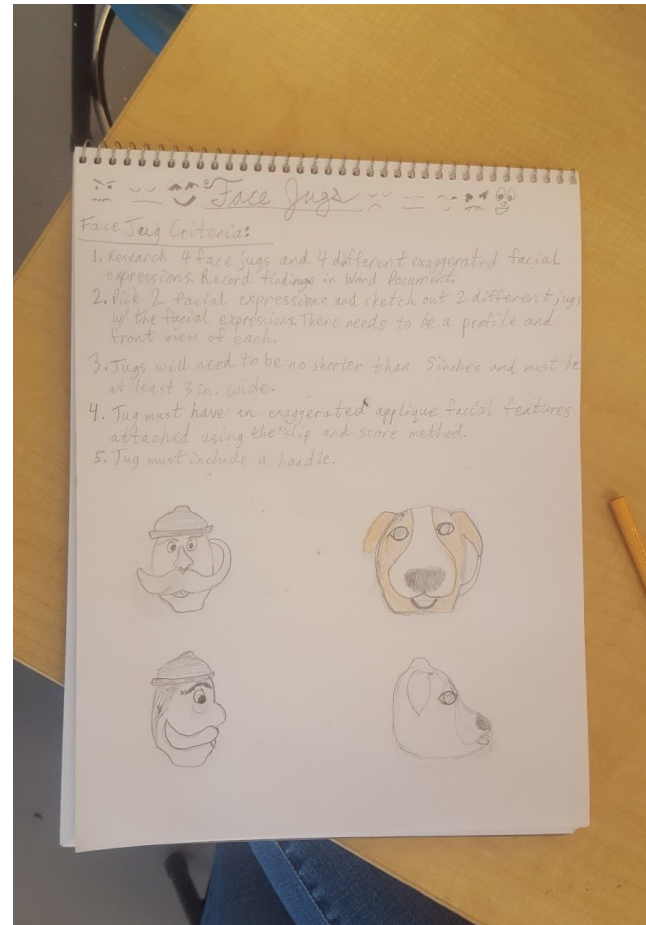
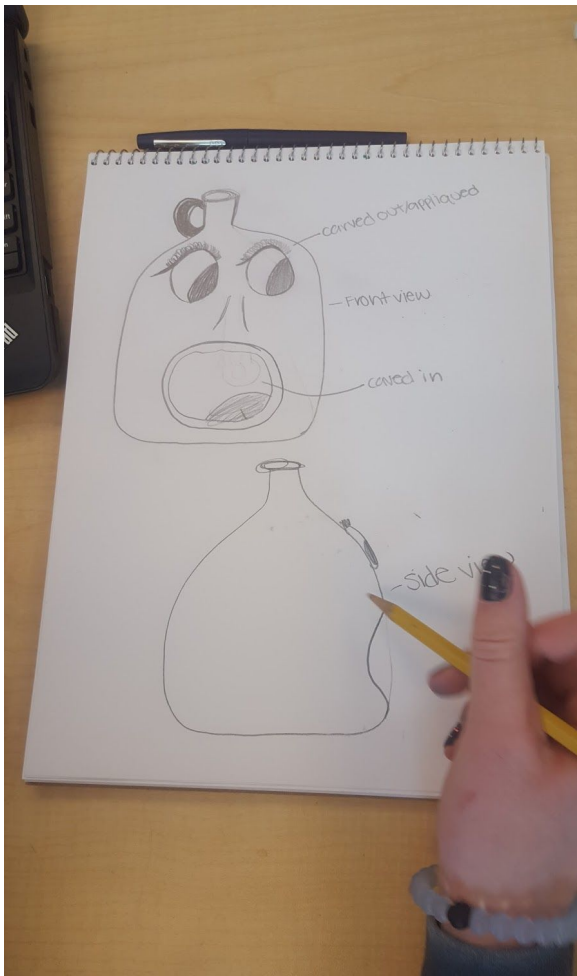
Self-Reflection:

After the lesson is concluded write a brief reflection of what went well, what surprised you, and what you would do differently. Specifically address: (1) To what extent were lesson objectives achieved? (Utilize assessment data to justify your level of achievement.) (2) What changes, omissions, or additions to the lesson would you make if you were to teach again? (3) What do you envision for the next lesson? (Continued practice, reteach content, etc.)

Overall this lesson went really well. Each student came up with something different and was successful. I think if I were to do this project again I would keep the face part to either animal or humanish-I had some students create emoji faces and I am not quite sure if I liked that. I think I would have to see how another group did the lesson.

Appendix: Include all handouts, prompts, written materials, rubrics, etc. that will be given to students.

Student Work Planning



Creating





Final Products





Standard	Advanced - 4	Proficient - 3	Developing - 2	Basic - 1
Observe & Learn to Comprehend [Practice] Standard 1 GLE 2	After learning about the history of Face Jugs I can effectively explain the influence of art history, and art vocabulary in the artwork of others and demonstrate their influence in my own art.	After learning about the history of Face Jugs I can explain how art history, and art vocabulary relate to my art and the artwork of others	After learning about the history of Face Jugs I can for the most part explain how art history and art vocabulary relate to my art and the artworks of others but I may need support to do so.	After learning about the history of Face Jugs I can occasionally explain how art vocabulary relates to my art and the artwork of others but I may need support communicating how art history and world cultures relate to art.
Relate & Connect to Transfer [Planning] Standard 4 GLE 2	Using my sketchbook I can effectively plan and personalize my artwork to authentically connect my own cultural and community experiences.	Using my sketchbook I can plan and personalize my artwork through including my own cultural and community experiences.	Using my sketchbook I can for the most part plan and personalize my artwork by including my own cultural and experiences but I may need support to do so.	Using my sketchbook I can occasionally personalize my artwork through including my own experiences but I may need support planning and including experiences that relate to my community and culture.
Invent & Discover to Create [Application] Standard 3 GLE 2	While building my project I can effectively use materials and technology to successfully demonstrate technique when creating my artwork.	While building my project I can use materials and technology to correctly demonstrate technique when creating my artwork.	While building my project I can for the most part use materials and technology to demonstrate technique when creating my artwork but I may need support to do so.	While building my project I can occasionally use materials and technology when creating my artwork but I may need support demonstrating technique.
Envision & Critique to Reflect [Artist Statement] Standard 2 GLE 1	By writing an Artist Statement I can effectively apply and reflect on the use of visual literacy skills by utilizing the inherent characteristics of art (elements & principles) to create and connect artwork with personal meaning.	By writing an Artist Statement I can apply visual literacy skills by using the inherent characteristics of art (elements & principles) to create art with personal meaning.	By writing an Artist Statement I can for the most part apply visual literacy skills by using the inherent characteristics of art (elements & principles) to create art with personal meaning but I may need support to do so.	By writing an Artist Statement I can occasionally create art with personal meaning but I may need support applying visual literacy skill through the inherent characteristics of art (elements & principles).